

GYPSY LOVE



FRANZ LEHAR

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021

GYPSY LOVE

A Romantic Comic Opera

In Three Acts

Book by

HARRY B. SMITH

Lyrics by

HARRY B. and ROBERT B. SMITH

From the German by

A.M. WILLNER and ROBERT BODANZKY

Music by

FRANZ LEHAR

Vocal Score \$ 2.00

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A. H. Woods Presents

Marguerita Sylva

in a Romantic Opera in Three Acts, entitled

GYPSY LOVE

Produced under the stage direction of George Marion

Director of Music, Louis F. Gottschalk

Caste.

Zorika	<i>20 p.m. and</i>	Miss Marguerite Sylva.
Niklas, (her father)	<i>Bartone</i>	Mr. Harry Mc Donough.
Jozsi, (a Gypsy musician)	<i>Tenor</i>	Mr. Arthur Albro.
Fedor, (Zorika's betrothed)	<i>Tenor</i>	Mr. Carl Haydn.
Ilma, (a young widow)	<i>Mezzo</i>	Miss Frances Demarest.
Mikel, (proprietor of Café Orientale, Buda Pesth)	<i>Bartone</i>	Mr. George I. Bickel.
Lilia, (niece of Niklas, a school girl, ambitious to marry)	<i>20 p.m. and</i>	Miss Dorothy Webb.
Kaspar, (a bashful youth, son of the burgomaster)	<i>Tenor</i>	Mr. Robert G. Pitkin.
Moschu, (a toutsorial artist and beauty doctor)		Mr. Albert Hart.
Sacha, (Zorika's old nurse)		Miss Lucie Mitchell.
Magda, (a maid servant)		Miss Josephine Harmon.
Dimitri, (a waiter at Café Orientale)		Mr. Anton Hanschmann.
Fancha, (a maid)		Miss Kittie Saville.
Henry		Master Robert Smith.
Etta		Miss Oralla Mars.

Synopsis of Scenery.

Act I. Park of the Chateau Niklas, Roumania.

Act II. Palm Garden, Café Orientale, Buda Pesth.

Act III. Same as Act I.

GYPSY LOVE

Contents

No.	Act I.	Page.
1.	Introduction and Entrance Solo (<i>Zorika</i>)	1
2.	Duet (<i>Zorika and Jozsi</i>). "There is a Land of Fancy"	15
3.	Ensemble	21
4.	Duet (<i>Fedor, Zorika and Chorus</i>) "Love is like the Rose"	25
5.	Song (<i>Ilma, and Chorus</i>). "Love's Sorcery?"	35
6.	Trio (<i>Ilma, Lilia and Kaspar</i>) "Lessons in Love"	51
7.	Finale Including Jozsi's Song "Love for a Year, Love for a Day" (<i>Page 67</i>).	59

Act II.

1.	Opening Chorus (<i>Mikel and Chorus</i>).	78
2.	Song (<i>Jozsi</i>). "Gypsy Love"	87
3.	Song (<i>Zorika</i>) "The Melody of Love"	92
4.	Duet (<i>Ilma and Jozsi</i>) "Ha! Ha! Ha! That's interesting"	98
5.	Duet (<i>Ilma, Fedor and Chorus</i>) "When I'm waltzing with you."	103
6.	Duet (<i>Lilia and Kaspar</i>) "Baby Duet"	111
7 ^a	Duet (<i>Zorika and Fedor</i>)	116
7 ^b	Song (<i>Fedor</i>). "Come as a Carrier Dove"	119
8.	Finale	126

Act III.

1.	Song (<i>Zorika</i>) "I will give you all for Love"	14
2.	Quintet (<i>Ilma, Lilia, Kaspar, Niklas and Moschu</i>) "Matrimony"	15

GYPSY LOVE

Act I.

Introduction and Entrance Solo.

(Zorika.)

Words by
HARRY B. & ROBT. B. SMITH.

Music by
FRANZ LEHAR.

Molto Allegro

PIANO.

The musical score is written for piano and consists of five systems of music. The first system begins with a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Molto Allegro'. The first system includes a forte (f) dynamic marking. The second system includes a piano (p) dynamic marking. The third system includes a crescendo (cres) marking and the lyrics 'cen - - - do'. The fourth system includes a 'CURTAIN' marking and a repeat sign. The fifth system includes a fortissimo (ff) dynamic marking. The score is written in a style typical of early 20th-century musical notation, with many slurs and accents.

First system of musical notation. The treble clef staff begins with a forte (*f*) dynamic and features a series of eighth notes with accents. The bass clef staff contains a continuous eighth-note accompaniment. The system concludes with a half note in the treble and a whole note in the bass.

Second system of musical notation. The treble clef staff continues with eighth notes and accents, ending with a piano (*p*) dynamic. The bass clef staff maintains the eighth-note accompaniment. A crescendo (*cres*) marking is present in the right half of the system.

Third system of musical notation. The treble clef staff features a melodic line with many beamed eighth notes. The bass clef staff has a few notes, including a triplet. The lyrics "cen" and "do" are written below the bass staff.

Fourth system of musical notation. The treble clef staff continues with beamed eighth notes. The bass clef staff features a forte (*ff*) dynamic and a series of eighth notes. The system ends with a half note in the treble and a whole note in the bass.

Allegretto. (Zorika.)

Fifth system of musical notation. The treble clef staff begins with a half note, followed by a melody. The bass clef staff starts with a forte (*ff*) dynamic and eighth notes. A tempo change to 3/4 time is indicated by a double bar line. The lyrics "Heis - sa! heis - sa!" are written below the treble staff. The system concludes with a melodic phrase in the treble and a whole note in the bass.

Storm I de - fy! Hei - a!..... Hei - a!.....

Molto Allegro

Hei!

Zorika.

I

cen do

Allegretto

fear not your flashing, your pow'r deny, Thun-der crashing, You I defy!

Ah! Hui! Blow on,

lit-tle care I, Tra-la-la-la-la-la la!

L'istesso tempo

Soon the storm..... will pass a-way..... and dis-ap-pear.....

Moderato

And all the dark clouds will

clear,..... Droop - ing with rain all the bright

flow - ers wel - come the sun.

animato

mf

Cuckoo! Cuckoo! Cuckoo! Cuckoo! Your notes be - tray!

When they seem near they're far a - way.

Allegretto

You are like love, de-keit-ful

bird! Sometimes it's voice sonear is heard.

"I'm by your side" it seems to say, And then flies a -

way. Fick-le comrade are you,

To a mate nev-er true, "I'm by your side" you seem to say,

And then fly a - way. Riv - er say

L'istesso tempo

when shall I meet him? Him of whom my heart is

dream - ing? Take then my message to

greet him, Bear it on thy wa - ters gleaming.

Vain - ly I have ever sought him, One whose spirit mates with

Moderato

mine. Flow, riv - er fair and free,

rit. *pp*

Bring a true heart to me. Love is my

one dream di - vine, dream di - vine.

mf *p*

In my heart a voice now tells me, I am near - er to my

Violin Solo *p*

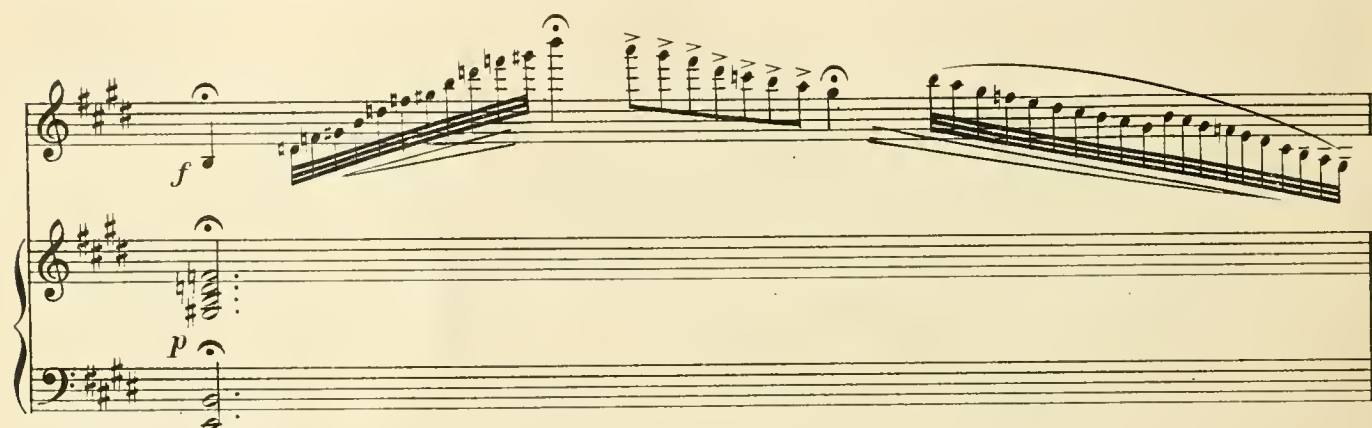


dream-tempo rubato

f Cadenza

pp

This system contains the first two staves of music. The top staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. It features a melodic line with various ornaments and a fermata. The bottom staff, which is a grand staff (treble and bass clefs), begins with a piano (*pp*) dynamic and contains a complex, rapid passage of notes.



f

p

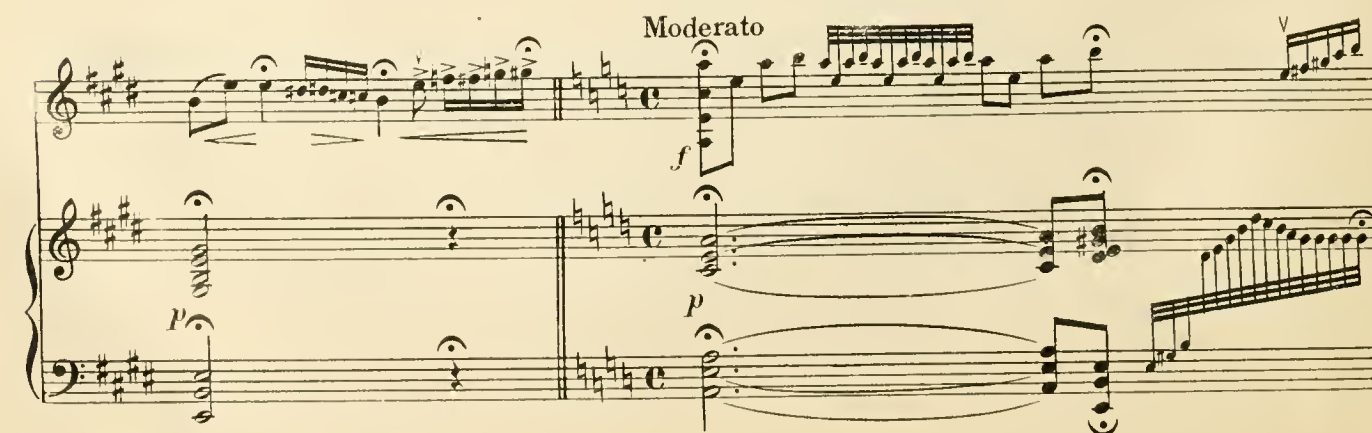
This system contains the third and fourth staves. The top staff continues the melodic line with a forte (*f*) dynamic, featuring a series of ascending and descending runs. The bottom staff continues the piano accompaniment with a piano (*p*) dynamic, showing a more rhythmic and harmonic texture.



sul G

p

This system contains the fifth and sixth staves. The top staff is marked *sul G* (sul G-clef) and continues the melodic line with a piano (*p*) dynamic. The bottom staff continues the piano accompaniment with a piano (*p*) dynamic, featuring a series of chords and arpeggios.



Moderato

f

p

This system contains the seventh and eighth staves. The top staff is marked *Moderato* and continues the melodic line with a forte (*f*) dynamic. The bottom staff continues the piano accompaniment with a piano (*p*) dynamic, featuring a series of chords and arpeggios.

'Tis a note from Fai - ry - land,

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a whole rest followed by a series of eighth notes and a final half note. The lyrics are written below this staff. The middle staff is a single melodic line in treble clef, featuring a series of eighth notes and a final half note. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), featuring a series of chords and a final half note. The piano part includes a series of eighth notes in the right hand and a series of eighth notes in the left hand.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a whole rest followed by a series of eighth notes and a final half note. The middle staff is a single melodic line in treble clef, featuring a series of eighth notes and a final half note. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), featuring a series of chords and a final half note. The piano part includes a series of eighth notes in the right hand and a series of eighth notes in the left hand.

Mu - sic played by El - fin hand.

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a whole rest followed by a series of eighth notes and a final half note. The middle staff is a single melodic line in treble clef, featuring a series of eighth notes and a final half note. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), featuring a series of chords and a final half note. The piano part includes a series of eighth notes in the right hand and a series of eighth notes in the left hand.

Ah! ...

ah! ... Ah! how sweet and clear,

So far, So near! Ah! ...

p *cresc.* *mf*

mf *p*

The first system of the musical score consists of five staves. The top staff is a vocal line with a melodic line and a dotted line for lyrics. The second staff is a vocal line with a dotted line for lyrics. The third and fourth staves are a piano accompaniment, with the third staff having a *mf* dynamic marking. The fifth staff is a piano accompaniment.

The second system of the musical score consists of five staves. The top staff is a vocal line with the lyrics "ah! Ri - ver say". The second staff is a vocal line with a dotted line for lyrics. The third and fourth staves are a piano accompaniment, with the third staff having a *f* dynamic marking. The fifth staff is a piano accompaniment.

The third system of the musical score consists of five staves. The top staff is a vocal line with the lyrics "when shall I meet him? One whose spir - it mates with". The second staff is a vocal line with a dotted line for lyrics. The third and fourth staves are a piano accompaniment, with the third staff having a *mf* dynamic marking. The fifth staff is a piano accompaniment.

THERE IS A LAND OF FANCY.

15

DUET — Zorika and Jozsi.

Words by
HARRY B. & ROBT B. SMITH.

Music by
FRANZ LEHAR

Moderato *Zorika.*

VOICE. No-one has spok - en like

PIANO. *p*

Jozsi. *Zorika.*

this to me. Not ev - en your fi-an-cé? He speaks of love too,

But calmly, not as you do. Of faith and trust he speaks al-way.

Jozsi. *All'to mod'to*

There is a land of fan - cy, A

pp *p*

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7-1

world to you un-known, Of mu-sic, flow'rs and moon-light, Where love is king a-

Zorika.

lone. Of that land of ro-man-ces, I've read what po-ets say, My broad

dream-ing it en-tran-ces, Yet seems so far a-way.

Both. Tempo I.

This land of dreamland fan-cies seems, oh, so far a-way.

Animato

Is that the true love, the one love worth while,

There lies the true love, the one love worth while, Love that would die for one kiss, Or

Animato

Love that would die for one kiss, Or live for one smile? Ah! to that fair

live for one smile. That ra-di-ant land..... shall lure you some day,..... Oh,

mf

land, Where lies the way? To that fair dream-land, Where

do not de-lay,..... But love while you may, To that fair dream-land I

lies the way? There is a voice that calls me, and I must o-bey.

know the way. There is a voice that calls you, and you must o-bey.

mf

It seems to say,..... "Oh, love while you may,..... Too soon fade the ros - es So

It seems to say,..... "Oh, love while you may,..... Too soon fade the ros - es So

mf *rit.* *rit.*

Moderato

love-ly to-day." Ah! but the way to that

love-ly to-day."

Moderato

p

Par - a - dise, Ev - er thro'

Fair is the way to that Par - a -

mf *animato*

dark - ness and dan - ger lies.

dise, Through paths of ro - ses it

Ma - ny a sigh, Ma - ny a

lies. Fain would you go

mf *rit.*

tear Ere you find that
True love to know, 'Tis not dis - tant from

land, I fear. Hap - py voi - ces to me
here, There is naught to fear.

call - ing, Tell me of that Gyp - sy love.

p pp

pp pp

ENSEMBLE.

Words by
HARRY B. & ROB'T. B. SMITH.

Music by
FRANZ LEHAR.

Allegro

Niklas. *L'istesso tempo*

Give you greet - ing! Hap - py meet - ing!

CHOR.

Pa - pa Nik - las, how-dy do? Glad to see you. How are you?

Pa - pa Nik - las, how-dy do? Glad to see you. How are you?

CHOR.

Give you greet - ing, Fe - dor! Fu - ture fath - er!

Give you greet - ing, Fe - dor!

All'o non troppo

mf

Niklas.

Fu - ture son! Clev - er boy, my girl you've won!

Ilma.

Con-grat-u - la - tions!

Fedor.

But where is my

Niklas.

Much o - bliged!

sweet - heart?

Where's my bride?

*Sop. Zorika enters.**Alt.*

Cheer for them the

Ten.

Cheer for them the

Bass

8.

f

bridegroom and the bride! Meet them mer-ri-ly! Greet them

bridegroom and the bride! Meet them mer-ri-ly! Greet them

Cheer for them the bridegroom and the bride! Greet them with a

8.

CHOR.

cheer-i - ly! He has found a

cheer-i - ly! He has found a

cheer! Luck - y man to have found such a

8

CHOR.

pearl, Hap - py man to have won such a girl!

pearl, Hap - py man to have won such a girl!

pearl, Hap - py man to have won such a girl!

8

Allegro (Gypsy orch.)

f

LOVE IS LIKE THE ROSE.

DUET — Fedor, Zorika, and CHORUS.

Words^o by
HARRY B. SMITH & ROBERT B. SMITH

Music by
FRANZ LEHAR

Allegretto moderato

PIANO. *p*

(Fedor)

In your hand a spray of ros - es wild you bring, From some deep

wood-land bow'r, At this love's hour; Buds that lay a - sleep in ear - ly

days of spring, Till in the sun - lit air They blossomed fair.

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You are like the fair wild rose, And, love's sun - light

soon your glo - ry shall dis - close. Ros - es bloom not in the

shade. On - ly love can wake your dream - ing heart, sweet maid.

Give me your ros - es, to be a sign That your true love shall be

mine, all mine. Em - blem of bliss in the time to be,

When my own wild rose no more shall be free. Love in your heart, a

(Chorus)
rose - bud a' dream, Waits for the kiss of the Springtime sun - beam. Take, then, his

(Fedor)
ros - es, sweet their per - fume, On - ly in rose - time the rose will bloom.

Piano introduction in G major, 2/4 time. The melody is in the right hand, featuring eighth-note patterns and rests. The left hand provides a simple harmonic accompaniment with sustained chords.

(Zorika)

Ros - es all are gath - er'd by the pass - ers by; Each blos - som

The first system of the vocal melody and piano accompaniment. The vocal line begins with a half note G4, followed by eighth notes. The piano accompaniment continues with the same harmonic pattern as the introduction.

finds its fate, Or soon or late. Some are dear - ly loved and oth - ers

The second system of the vocal melody and piano accompaniment. The vocal line continues with eighth notes and a half note. The piano accompaniment remains consistent.

drooping, die. No rose can ev - er see Her des - ti - ny.

The third system of the vocal melody and piano accompaniment. The vocal line concludes with a half note. The piano accompaniment ends with a final sustained chord.

Let me tell you this is why Ros - es wild and

shy To blos - som oft de - - ny. Pass - ers by too oft be - -

tray, Cast a rose a - way And tir - ing in a day.

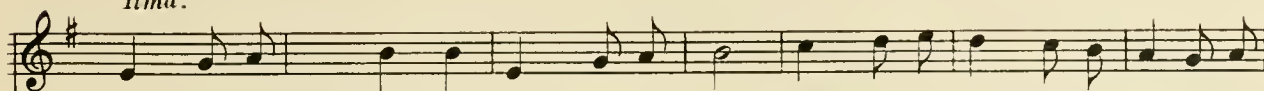
If I'm a wild - flow'r, and meet my fate, One who is made for my

love, my mate, How I will love him and hold him dear! How shall I

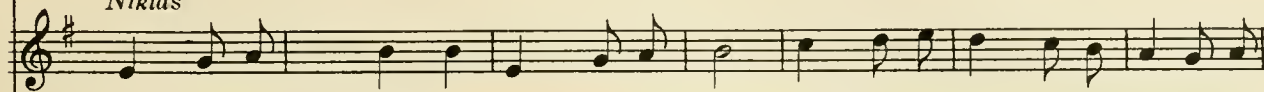
know him? 'Tis that that I fear. Love in my heart, a rose - bud a'

dream, Waits for the kiss of the Springtime sun - beam. Tell me, my

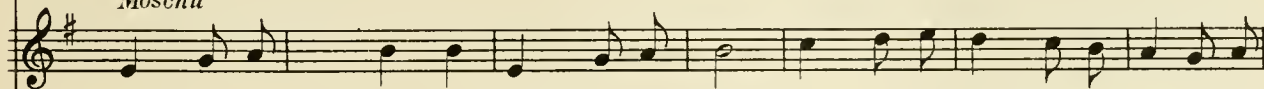
ros - es, my heart il - lume, Say, shall my love like a wild - rose bloom?

Ilma.

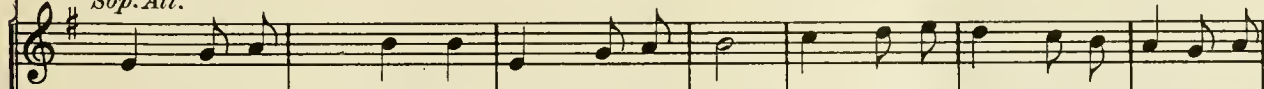
Take then his ros - es, give him your own, Sign that your heart's love is his, his a -

Niklas

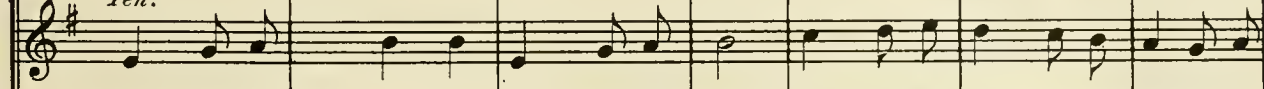
Take then his ros - es, give him your own, Sign that your heart's love is his, his a -

Moschu

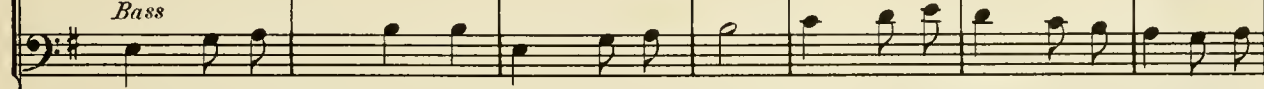
Take then his ros - es, give him your own, Sign that your heart's love is his, his a -

Sop. Alt.

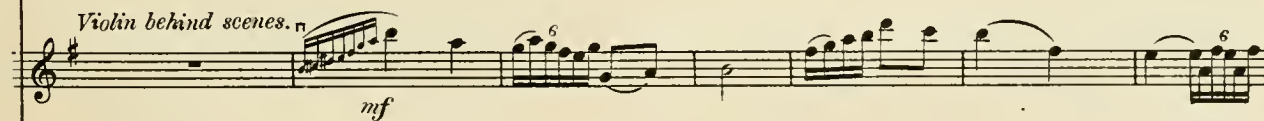
Take then his ros - es, give him your own, Sign that your heart's love is his, his a -

Ten.

Take then his ros - es, give him your own, Sign that your heart's love is his, his a -

Bass

CHORUS

Violin behind scenes. n*mf**p*

lone! Take then his ros-es, sweet their per - fume! What does she mean?

Fedor.
Zor-i-ka, dear!

lone! Take then his ros-es, sweet their per - fume!

lone! Take then his ros-es, sweet their per - fume! What does she mean?

CHOR.

lone! Take then his ros-es, sweet their per - fume! What does she mean?

lone! Take then his ros-es, sweet their per - fume! What does she mean?

f

animato

Niklas.
Zor - i - ka, my child, what do you mean?

p

Allegretto *Zorika.*

Allegretto I am your bride, 'Tis my fath - er's will.

p

Moderato

Take me, But then re - mem - ber,

f *Moderato* *mf*

Moderato

That ros - es, tok - en of love ev - er true, I can-not

Violin behind scenes.

Moderato *pp*

give to you.

Fedor.
Towed the riv - er you pro -

Perhaps I will! Who knows?

-pose? I see how

much you care for me. *Spoken.*
You are free!

mf

p

mf

6

6

6

LOVE'S SORCERY.

SONG — Ilma and Chorus.

Words by
HARRY B. and ROB'T. B. SMITH

Music by
FRANZ LEHAR

Allegretto non troppo *Ilma.*

VOICE. *CSÁRDÁS.* Why are you so glum and grim?

PIANO. *mf* *p*

This is but a child - ish whim. Ros - es have not much to do With

mak - ing love prove false or true. It is su - per - sti - tion i - dle;

I won't have it at my bri - dal. Though I must ad - mit to you That

some signs are true.

rit. *a tempo* *f* *pp*

Animato

There's a cer - tain sor - cer - y in smil - ing, so.

p

You had best be - ware a look be - guil - ing, so.

There is per - il in the bliss - es Of ex - chang - ing thir - teen kiss - es.

mf

It's a bad sign when I nes - tle to you, so.

Su - per - sti - tion I am scorn - ing, But it real - ly seems a warn - ing

pp

When a girl al - lures a man and smiles at him, so.

mf rit.

Allegretto non troppo

Csárdás

Throw the ros - es where you will,

mf *p*

If he loves, he'll love you still. Hap - py is the bride, they say, When

sun shines on her wed - ding day. Change the name and not the let - ter,

Change for worse and not for bet - ter. Sil - ly signs these seem to be. They're

nothing to me.

rit. *a tempo* *pp*

Animato

I believe in signs like tender glances, so; That's a sign that you can make ad

p

van-ces, so. When my waist you are ca - ressing, What that means I can't help guessing,

mf

'Tis a sign of danger when you hold me, so.

These are all my su - per - sti - tions, I be - lieve in such tra - di - tions.

pp

It means trou - ble for you when I kiss you, just so.

rit.

Grave

f

Csárdás

mf

pp

rit.

Grave

f

Allegretto

Niklas.

You naughty girl! Be - have as you

should! Give him a kiss, my dear, Be good!

As daughter you've had your own way,

But as a bride you must o - bey.

Zorika

Just as you say.

pp *mf*

Moderato

You heard pa - pa and I must not gain - say him.

p

I'm here you see, I must o -

bey him! I'm rea - dy quite,

(Spoken)

To do as he has told me. Why hes-i-tate?

Fedor.

Do as you will, Be - hold me! Why not?

She's mine, and mine her kiss, I'd be a fool the chance to miss.

Allegro Jossi.

Stop! Stop there I

Zorika.

He! Fedor.

What's this?

Jossi.

say! Niklas.

I crave your par-don, no - ble Lord! 'Twas

slower

Who is this, pray?

p

To Fedor.

my intent, What shall I say? To wish you, sir, and your fair bride, All

joy up - on your wed-ding day. But there's a pro-verb known to all,

p

So I spoke your thought di - vin - ing. If first my nup-tial kiss you take,

p

Jossi.

When the mid-day sun is shin - ing, Grief shall follow and re - pin - ing. 'Tis

p

Allegretto moderato

when the world is dream-ing, And stars are bright a - bove, 'Tis when the moon is

beam - ing, The sa-cred hour of love. When night - in - gales are call - ing, In

broad

p

some dim bow'r of bliss, That is the hour en - thrall - ing, The hour of love's first

glissando

p

Allegro Jozsi: (spoken) Remember, Fedor, my warning.

Jozsi { Fedor: Insolent vagabond! Who asked your advice? (to all) He

kiss.

p *cres -*

remembers that I had him driven from my house.

- cen - do *mf*

Jozsi: From our house, brother! Zorika: I shall have my first kiss by moonlight.

Fedor: Zorika! (Bus...)

Vivace Niklas: Don't start anything! Dinner is ready!

ff

Allegretto Ilma.

You'd bet-ter wait, Take my ad-vice, A

mf

p

The first system of the musical score for 'Allegretto Ilma.' features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note 'e', and then a series of eighth notes. The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with eighth notes and a trill. The bass staff has a rhythmic pattern of eighth notes. Dynamics include *mf* and *p*.

kiss by moonlight is just twice as nice. I ought to know,

p

The second system continues the vocal and piano parts. The vocal line has a half note followed by a quarter rest, then eighth notes. The piano accompaniment features a sustained chord in the bass and a melodic line in the treble. Dynamics include *p*.

Allegretto non troppo

'Tis so. I declare the gypsy's right,

Czárdás

mf *mf* *p*

The third system introduces a new tempo and the 'Czárdás' section. The vocal line has a half note followed by a quarter rest, then eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include *mf* and *p*.

Love is not a child of light, And the first betrothal kiss, Is not for time and place like this.

The fourth system continues the vocal and piano parts. The vocal line has a half note followed by a quarter rest, then eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include *mf* and *p*.

Star-light has a charm en - dur - ing, Ev - 'ry lov - er's heart al - lur - ing,

With the pro - verb I a - gree, The moonlight for me.

a tempo

Animato
All

REFRAIN

Moonlight is the time for ten - der glances, so! Moonlight has a mag - ic that en -

Moonlight is the time for ten - der glances, so! Moonlight has a mag - ic that en -

Animato
ff

REF.

hanc-es, so! There is pleasure in the bliss-es Of exchanging moonlight kisses,

hanc-es, so! There is pleasure in the bliss-es Of exchanging moonlight kisses,

REF.

When the sun is shining one is blushing, so! Su - per-sti-tion I am scorning,

When the sun is shining one is blushing, so! Su - per-sti-tion I am scorning,

REF.

But I heed the gyp-sy's warn-ing, It is bet - ter waiting for the

But I heed the gyp-sy's warn-ing, It is bet - ter waiting for the

REF.

moonlight, I know.

moonlight, I know.

f

p

pp

ppp

LESSONS IN LOVE.

TRIO — Ilma, Lilia and Kaspar.

Words by
HARRY B. and ROB'T. B. SMITH.Music by
FRANZ LEHAR

Tempo di Polka Moderato

VOICE.

PIANO.

Ilma.

I'll

give you free of all ex-pense Some points on mak-ing love, Not

based on my ex - pe - ri - ence, But what I'm told there - of. My

Kaspar.
Spoken

Lilia.

grat-i-tude you'll sure-ly earn, If you will show me how. You

see, he real - ly wants to learn, He's not so hope - less now. Ap -

proach the maid - en in this way, And to her softly say, "I love you,

mf

Kaspar. dear, I love you, dear." *Ilma.* How, no words can

p

Kaspar. tell, How, no words can tell. *Ilma.* You're do - ing

Kaspar. ve - ry well. One kiss, I pray!

*Ilma.**Kaspar.*

That is the way. I must have one kiss! Am I all

*Ilma.**Kaspar.*

(Kiss)

right? You're ve - ry bright. I'm go-ing to like this.

p *pp* *rit.*

All. animato

That is les-son num-ber one, That is how the thing is done;

pp animato

Ea - sy with a great big E And sim - ple as A. B. C.

Ev - 'ry les-son that you get, You will like it bet - ter yet.

pp

Af - ter ev - 'ry one you'll say, "Teach me, teach me, ev - 'ry day."

pp *f*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It contains the lyrics "Af - ter ev - 'ry one you'll say, 'Teach me, teach me, ev - 'ry day.'" The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a series of chords in the right hand and a more active line in the left hand. Dynamic markings include *pp* (pianissimo) and *f* (forte).

Allegretto

p

The second system of the musical score is marked *Allegretto*. It continues the piano accompaniment from the first system. The right hand features a series of sixteenth-note patterns, some with slurs and accents. The left hand continues with a steady accompaniment. A dynamic marking of *p* (piano) is present.

The third system of the musical score continues the piano accompaniment. The right hand features a series of sixteenth-note patterns, some with slurs and accents. The left hand continues with a steady accompaniment.

The fourth system of the musical score continues the piano accompaniment. The right hand features a series of sixteenth-note patterns, some with slurs and accents. The left hand continues with a steady accompaniment.

The fifth system of the musical score continues the piano accompaniment. The right hand features a series of sixteenth-note patterns, some with slurs and accents. The left hand continues with a steady accompaniment.

mf

The sixth system of the musical score continues the piano accompaniment. The right hand features a series of sixteenth-note patterns, some with slurs and accents. The left hand continues with a steady accompaniment. A dynamic marking of *mf* (mezzo-forte) is present.

Lilia.
For

Káspár.
les-son number two, se-lect A balmy moonlight night. For, to produce the

Ilma. Spoken
right ef-fect, One does not need the light. Now place your arm a-

bout her, so, And lead her to a seat, Where you pour forth your

Káspár
tale of woe, While kneel-ing at her feet. So far, so good! What

Ilma. hap - pens now? You pledge the lov - er's vow! *Lilia.* Swear to be

p

Kaspar true! I do! I do! *Ilma.* Tell her of her

p

Lilia & Kaspar. charms, Take her in your arms. None can re -

Lilia. sist { my } charms. That's how it's done.

p

Ilma. That's how they're won. *Lilia.* The lesson's now past, Turn up the

Ilma. *Lilia.* Kiss

light. Oh, you're all right. You're learning much too fast.

p *pp* *ril.*

Lilia. animato

That is les-son num-ber two, That is what a man should do,

pp animato

Ea-sy with a great big E. And sim-ple as A. B. C.

Ev-'ry les-son that you get, You will like it bet-ter yet,

pp

You will say, "I broke a rule, Keep me, keep me af-ter school."

pp *f*

This page contains six systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The key signature is B-flat major (two flats). The time signature is common time (C). The first system begins with a piano (*p*) dynamic marking. The first four measures of the first system have a '6' written below the treble staff, indicating a sixteenth-note triplet. The notation includes various note values, rests, and slurs. The fifth system begins with a mezzo-forte (*mf*) dynamic marking. The sixth system concludes with a forte (*f*) dynamic marking and a ritardando (*rit.*) instruction. The page number 58 is in the top left corner.

FINALE ACT 1.

Words by
HARRY B. and ROB'T. B. SMITH.

Music by
FRANZ LEHAR.

Allegretto

pp

L'istesso tempo

p

ff

Piano introduction for the first system. The right hand features a series of sixteenth-note chords, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present.

Jósi.

Behold the moon is there, How fair! How bright! Your

First vocal system. The vocal line begins with a melodic phrase. The piano accompaniment includes a *pp* (pianissimo) marking in the right hand and a *p* (piano) marking in the left hand. The system concludes with a fermata over the final note.

kiss by the moon's light Awaits your lov-er, Pray let me

Second vocal system. The vocal line continues the melody. The piano accompaniment features a *pp* (pianissimo) marking in the right hand and a *p* (piano) marking in the left hand. The system concludes with a fermata over the final note.

Allegro

Zorika

p Wait! Yes, go! No, stay!

Jó zsi

call him!

Allegro

p

molto animato

p cre-

Zorika

You are Jo - zsi, the

Jó zsi

Just as you say!

scen

do

fp rit.

Zorika

Gyp - sy, and the wild music ' that you play Speaks in some subtle fash - ion, Of love

animato

vibrant with passion. It thrills me, with ec - sta - cy fills me, This life chills me!

p cre-

Moderato

Jóssi.

Oh! let me be free! Free like thee! Your heart is not

scen do

Moderato 3 3 *p*

Zorika Jóssi

his. Ask not, I pray, I long to go a - way! She loves him

Allegretto

Zorika

not, Then there is an - oth - er! May-

Allegretto

be! Ask not I pray.

Allegro *Zorika*

My heart cries for free - dom.

Jóssi.

You'd real - ly

Allegro

p

Jóssi

go then?

Zorika:—(Spoken) At dawn to-morrow I shall have horses ready.
You will find me here, and then away to liberty.

Jóssi:—(Spoken) But whither? *Moderato*

Zorika.

To that fair land of ro -

Moderato

mf

man - ces, Where a maidens heart is free. There the dream my mind en -

Józi

There the dream my mind en -

f

f

tran - ces, Shall come true for me, And life shall happy be.

tran - ces, Shall come true for me, And life shall happy be.

f animato

6

ff

6

6

6

Allegro

Allegro

molto *animato*

Presto

rit.

ff

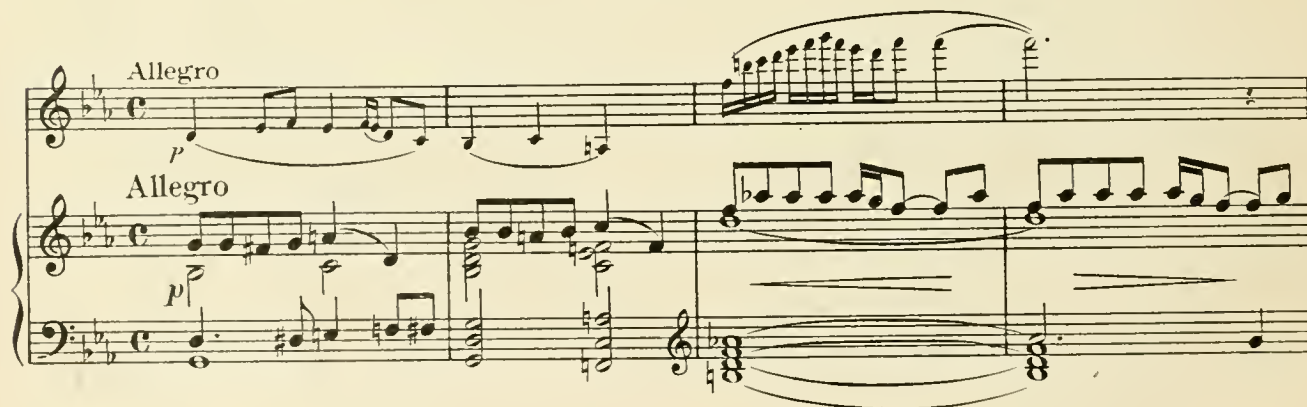
Moderato

Moderato

pp



Andante



Moderato

Musical score for Moderato, featuring a piano accompaniment with triplets and a melody line. The tempo is marked Moderato. The key signature has one flat (B-flat). The time signature is 3/4. The piano part includes triplets in the right hand and sustained chords in the left hand. The melody line is in the right hand of the piano part. The dynamic marking *mf* (mezzo-forte) is present.

Valse lento

Jóssi

Musical score for Valse lento, featuring a piano accompaniment and a melody line. The tempo is marked Valse lento. The key signature has one flat (B-flat). The time signature is 3/4. The piano part includes sustained chords in the right hand and a moving bass line in the left hand. The melody line is in the right hand of the piano part. The dynamic marking *pp* (pianissimo) is present.

Love for a year, Love for a day, Who hopes'twill last for - ev -

Musical score for Valse lento, featuring a piano accompaniment and a melody line. The tempo is marked Valse lento. The key signature has one flat (B-flat). The time signature is 3/4. The piano part includes sustained chords in the right hand and a moving bass line in the left hand. The melody line is in the right hand of the piano part. The dynamic marking *mf* (mezzo-forte) is present.

er? One moment here, Then on it's way, In my heart

Musical score for Valse lento, featuring a piano accompaniment and a melody line. The tempo is marked Valse lento. The key signature has one flat (B-flat). The time signature is 3/4. The piano part includes sustained chords in the right hand and a moving bass line in the left hand. The melody line is in the right hand of the piano part. The dynamic marking *p* (piano) is present.

rest - ing nev - er. Love light - er than air,

Gay, de - bo - nair! My fan - cy goes May - ing,

Roaming and stray - ing, Gyp - sy of love am I!.....

pp *rit.*

Allegro vivace

cresc.

Allegro

CHOR.

Here he is, the Gyp - sy fel - low, Now that we are get - ting mel - low,

Here he is, the Gyp - sy fel - low, Now that we are get - ting mel - low,

Allegro

p slower

CHOR.

We must have a dance.

We must have a dance.

Violin solo (off stage)
Cadenza*mf*

Sul G..... *v*

Moderato

p

Fedor.

I ne'er have known an evening sweet as this. But

p

Zorika.

Please, dear Fe - dor! To

sweet - er than all else is love's first kiss.

p

(Spoken.)

kiss I'm not in-clined. Nothing! Nothing! Fedor, be kind!

What is wrong, my dearest?

cresc. *mf* *rit.*

Moderato. Fedor.

You're tired, I know; then slumber, if you will; But when the

Moderato *p*

full moon ris - es o - ver yon - der hill, Then, love - ly dreamer, you'll a -

p

Zorika. Spoken.

By moonlight.

wak - en, When my first kiss of love is tak - en. True love can wait.

L'istesso tempo

Allegretto

Moderato
Zorika

Ah, if truth were in the say - ing, If the fu - ture Fate would show,

pp

When in dreams the heart goes May - ing, Ah, if it were on - ly so; Could we but

pp *ppp*

know..... 'Tis that song..... so sweet.

p *animato*

p molto animato

The first system of music features a piano accompaniment. The right hand plays a series of triplet chords, while the left hand plays a steady eighth-note accompaniment. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The tempo is marked *Moderato*. The first system ends with a *mf* (mezzo-forte) dynamic marking.

Moderato

The second system of music includes vocal lines and piano accompaniment. The vocal lines are in a key with two sharps (F# and C#) and a 3/4 time signature. The tempo is marked *Moderato*. The piano accompaniment features a series of triplet chords in the right hand and a steady eighth-note accompaniment in the left hand. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The piano accompaniment starts with a *pp* (pianissimo) dynamic marking. The system concludes with a *rit.* (ritardando) marking.

Fair..... bride, oh, sweet be your dream - ing!

Fair..... bride, oh, sweet be your dream - ing!

Here... 'neath the moon's sil - ver beam - ing,

Here... 'neath the moon's sil - ver beam - ing,

All... of life's mys - ter - y seem - - ing Clear to your eyes

All... of life's mys - ter - y seem - - ing Clear to your eyes

while you so dream.

while you so dream.

Dream! dream - - ing, Life and

Sleep,..... and be-hold in your dream - - ing, Life and

love, veal - - ing, Naught con -

love,..... All the fu - ture re - veal - - ing, Naught con -

veal - - ing, May you see the way to hap - py life and

veal - - ing, May you see the way to hap - py life and

love..... In dreams.

love..... In dreams.

Moderato

Mod'to

ff

ff

Allegro

p

L'istesso tempo

Mod'to

L'istesso tempo. Moderato.

p

ff

ff

ff

ff

OPENING CHORUS, ACT II.

Mikel and Chorus.

Words by
HARRY B. & ROBT. B. SMITH.

Music by
FRANZ LEHAR.

Tempo di Marcia

The musical score is written for piano and voice. The piano part consists of five systems of grand staves (treble and bass clef). The first system is marked *f* (forte). The second system is marked *p* (piano). The third system is marked *ff* (fortissimo). The fourth system is marked *p* (piano). The fifth system is marked *f* (forte). The vocal part is written for four voices: Soprano (Sop.), Alto (Alto), Tenor (Ten.), and Bass (Bass). The lyrics are: "Gay and fes - tive, ev - er res - tive Bu - da Pesth!". The vocal part is marked *CHOR.* (Chorus). The piano part is marked *Tempo di Marcia* (March tempo). The key signature is one flat (B-flat major or D minor). The time signature is 2/4.

f

p

ff

p

f

Sop.
Alto
Ten.
Bass

CHOR.

Gay and fes - tive, ev - er res - tive Bu - da Pesth!

f

CHOR.

Men are brave and wom - en fair,

Men are brave and wom - en fair,

p

CHOR.

With enjoyment for employment life is best, Love is

With enjoyment for employment life is best, Love is

ff

CHOR.

reign - ing ev - ry - where. Love - ly are the la - dies of Hun -

reign - ing ev - ry - where. Love - ly are the la - dies of Hun -

f

CHOR.

- ga - ri - a, And for..... love we have a tal - ent in Hun - ga - ri - a.

- ga - ri - a, And for..... love we have a tal - ent in Hun - ga - ri - a.

CHOR.

It is like Pa - ris, peo - ple say, The Gyp - sy mu - sic makes us.

It is like Pa - ris, peo - ple say, The Gyp - sy mu - sic makes us.

CHOR.

gay; And there is pleasure with - out measure, Here in our Bu - da Pesth.

gay; And there is pleasure with - out measure, Here in our Bu - da Pesth.

TRIO
Mikel

Do not stand there blinking, More wine they'll be drink-ing;

Come, your glass-es clinking, Here's the toast I'm drinking,

CHOR.

TRIO

p

Have a lot of bot - tles op - en, rea - dy too, And let no

Here's to wine in plen - ty, and a sweetheart true. And if you are

CHOR.

p

one feel lone - ly, With one bot - tle on - ly, And a splen-did
lone-ly, With one sweetheart on - ly, May you find an -

CHOR.

bus - i - ness to - night we'll do. Soon the floor we'll clear for
oth - er who will fan - cy you. Soon the floor we'll clear for
Soon the floor we'll clear for

CHOR.

a tempo

dancing, Gyp - sy music so en - tranc-ing, With love making, kisses

a tempo

dancing, Gyp - sy music so en - tranc-ing, With love making, kisses

a tempo

dancing, Gyp - sy music so en - tranc-ing, With love making, kisses

a tempo

cresc. *ff* *f*

tak - ing, Drink-ing ev - er sparkling To - kay,

tak - ing, Drink-ing ev - er sparkling To - kay, Gay and festive, ev - er restive

tak - ing, Drink-ing ev - er sparkling To - kay, Gay and festive, ev - er restive

p *f*

CHOR.

Bu-da Pesth! Men are brave and women

Bu-da Pesth! Men are brave and women

CHOR.

fair, Wine and kiss-es are the blisses we love

fair, Wine and kiss-es are the blisses we love

Zorika

broad, slow,

You're the town for us, Bu - da Pesth!

best. You're the town for us, Bu - da Pesth!

best. You're the town for us, Bu - da Pesth!

rit.

broad, slow,

Presto

ff

EXIT.

(Chorus.)

Tempo di marcia

Chorus

f *p*

Come, your glass-es clinking!

Here's the toast I'm drinking! Here's to wine in plen - ty, and a

sweetheart true! And if you are lone-ly, With one sweetheart

p

on - ly, May you find an - oth - er who will fan - cy you.

gradually softer *rit.*

Soon the floor we'll clear for dancing, Gyp - sy mu - sic so en - tranc - ing,

gradually softer *rit.*

Soon the floor we'll clear for dancing, Gyp - sy mu - sic so en - tranc - ing,

CHOR.

p *rit.*

a tempo *very softly*

With love making, kisses tak - ing, Drink - ing ev - er spark - ing To - kay.

a tempo *very softly*

With love making, kisses tak - ing, Drink - ing ev - er sparkling To - kay.

a tempo *very softly*

CHOR.

p a tempo *pp*

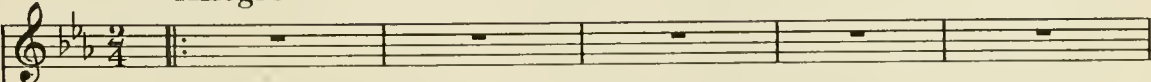
GYPSY LOVE.


(SONG — Józsi)

Words by
HARRY B. & ROBT. B. SMITH.

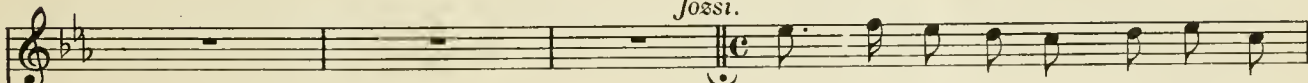
Music by
FRANZ LEHAR.

Allegro


VOICE. 

PIANO. 


Moderato

Józsi. 

1. Gyp - sy blood is not like oth - ers,
2. When you chain the rest - less breezes,



And I am a Gyp - sy's son, Tho' the wild birds are my bro - thers,
You may make the Gyp - sy rest, He must wan - der where he pleas - es,



They have nests but I have none. Nev - er rest - ing, ev - er chang - ing,
In all lands a strang - er guest. Fame and gold in vain you prof - fer,

cresc.
mf

Ask - ing on - ly to be free, Hap - py in the for - est rang - ing,
Friends! when shall they faith - ful be? There's no gift the world can of - fer

f

Till the mountains call to me; And if you care for the why and where - fore,
Like the joy of lib - er - ty; So do not task me, for if you ask me

p

Ask why a rov - er I am bound to be, 'Tis
Why I am dif - f'rent from the rest of you, The

tempo rubato

then I take my vi - o - lin, And when to play it I be - gin,
rea - son I can hard-ly say, But when my vi - o - lin I play,

p *cresc*

When you hear, then all is clear, You will find the an - swer here.
If you to the song give heed, There the an - swer you may read.

mf

Gyp - sy born and bred am I,

mf 6

I must roam for - ev - er,

6

Gyp - sy life and Gyp - sy love,

Con - stant may be nev - er.

mf

p *fs*

f *fs* *cresc*

molto cresc. *fz*

Moderato

Zorika

Gyp - sy born and bred is he, He must roam for-ev - er,

Jossi

Gyp - sy born and bred is he, He must roam for-ev - er,

Moderato

fz rit. fz *f breit*

Allegro

Gyp - sy life and Gyp - sy love, Con-stant may be nev -

Gyp - sy life and Gyp - sy love, Con-stant may be nev -

rit. *f*

Allegro

er.....

er.....

cresc *ff*

THE MELODY OF LOVE.

SONG-Zorika.

Words by
HARRY B. SMITH & ROBERT B. SMITH

Music by
FRANZ LEHAR

Allegretto

VOICE. I

PIANO. *mf* *p* *mf* *p*

know a re-ceipt that nev - er fails To make you young and

gay;..... It ban - ish - es all your ills and ails And

drives all care a - way..... It gives to you hap - pi -

p

ness com-plete, And life and love it will pro - long..... It's

p

found in a mel - o - dy so sweet, The strain of a ve - ry old

song. All hearts its ma - n

mf

p rit.

rit.

a tempo *rit.*

charms have found. All lov - ers know.

mf a tempo *p rit.*

Valse

mag - ic sound. There's mel - o - dy found in the wan - d'ring breeze That

p

sings as it pass - es you by, There's mel - o - dy, too, in the

rus - tling trees That ca - rols a soft re - ply. The

p

song of the sea is a rare old air, A song that the a - ges have

sung, There's mu - sic in ev' - ry-thing, ev' - ry - where, But

just one song that keeps you young. It's the mel - o - dy of

love. And the sweet - est one of all. Like the

coo - ing of a dove As the eve - ning shad - ows

fall..... *rit.* Ev'-ry heart that beats be - low,..... Ev'-ry

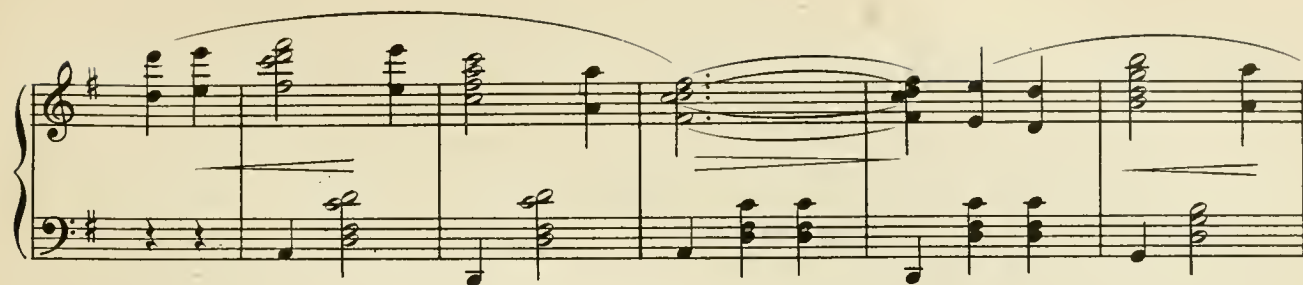
pp rit.

and that flies a - bove,..... Knows the sun - ny - ri - ous,

f anim

Sweet - ly de - li - ri - ous Song of Love.....

DANCE. Valse moderato



DUETT.

(Ilma, Jozsi.)

Words by
HARRY B. & ROBT. B. SMITH.

Music by
FRANZ LEHAR

Quasi tempo di Mazurka. *Ilma.*

Ha! Ha! Ha! Ha! That's in-ter-

Quasi tempo di Mazurka.

mf *pp*

- est - ing, Of course I know you're on - ly jest - ing; A Gyp-sy be a

husband tame, Of me you're sure - ly mak - ing game. Not quite a

Jozsi.

jok - er, as I'll show you, Then my a - pol - o -

Ilma.

mf *p*

gy I owe you, A Gyp-sy in do-mes-tic life. Ha! Ha!

mf

Ha! Ha! I don't en-vy your wife. What can one do when cir-cum-

Jozsi.

p

-stan-ces com-pel one to wed? I see. Then you are

Ilma.

pp

led by some woman's fan-cies, To take the chan-ces. Tho'

Jozsi.

mar - riage I des - pise, I can - not de - ny I

rit. gave my word, The more fool am I. *a tempo*

pp *rit.* *mf* *a tempo*

Ilma. Ha! Ha! Ha! Ha! You promised, did you? And now you marry

pp

'cause she bids you. You'll spend your evenings in a flat, You'll be a tame do-mes-tic

pp

Jozsi.

cat. No more! I pray you cease your mock - ing!

Ilma.

What of that love so warm al - lur - ing, That gives the heart, but not the hand?

Jozsi.

'Tis you, A - lone my heart can un - der - stand.

Ilma.

A love in chains soon dies they say, Love must be free to go or stay,

gradually slower

Joasi.

Yes, love must ever be free for you and for

As the breeze of each flow - er asks a kiss like this.

p

rit.

me. I nev - er saw much fun, In be - ing true to

I nev - er saw much fun, In be - ing true to

p *rit.*

Allegro

one.....

one.....

pp

f *p*

WHEN I'M WALTZING WITH YOU.

DUET.

Ilma, Fedor and Chorus.

Words by
HARRY B. and ROBT. B. SMITH.

Music by
FRANZ LEHAR

Tempo di Valse

Ilma.

In a field

clo - ver bloom, Dwelt one wild rose; 'Round her the but - ter

flew,..... All quite neg - lect - ing the clo - ver's

pume, Just that sin - gle wild rose to view.....

p *pp* *p* *mf* *p*

And in a ball-room'tis oft - en the same, Ma - ny maids

pp

Men.
charm - ing you see;..... Oth - ers are fair, but you are the

f

rit.
bride, Wont' you have one dance with me?.....

mf *mf rit.* *mf p*

Ilma.
Then I'm waltz - ing, waltz - ing with you, Life is a jest be -

p a tempo

guil - ing, Love is not for you and for me,

Men.
I read that in your smil - ing. Leave him then and

give me a chance, He can-not love sin - cere - ly;

Try a - gain, your mate you may find, One who will love you

Fedor.
dear - ly. There is one love you know that is loy - al and

Men. *Fedor.*

true. 'Tis I, 'Tis I, 'Tis I!..... They're

p

Men.

all poor, vain but - ter-flies, flirt - ing with you. No, no, no,

mf *p*

Ilma.

no, no, no!..... I'll dance with each one of you,

mf

Men. *Ilma.*

Who will be first? Take me, take me, take me!..... I

p

Men.

think I'll try this one, He waltz - es the worst. That's he, that's

mf *p*

Slower Fedor.

he, that's he!..... No, no, 'tis not

Slower *tr.* *pp*

Men. *rit.*

fair, Her fa - vor with you now I should share. Let each dance in

tr. *p* *rit.*

f a tempo

turn, Per-haps he may learn That he's not the soul mate for you,

f a tempo *rit.*

ff dear. Ah me, 'tis too late, *pp* I've cho-sen my mate. *f a tempo* Old love may give

Valse
place to the new, dear. When I'm waltz - ing, waltz - ing with

Valse
p a tempo

you, Life is a jest be - guil - ing, Love is

not for you and for me, I read that in your smil -

ing. Leave him then, and give me a chance, He cannot

love sin - cere - ly; Try a - gain, your mate you may

find, One who will love you dear - ly. When I'm waltz - ing,

waltz - ing with you, Life is a jest be - guil - ing,

Love is not for you and for me, I read that in your

The first system of the musical score is in G major (one sharp) and 4/4 time. It features a vocal melody line and a piano accompaniment. The lyrics are "Love is not for you and for me, I read that in your". The piano part consists of chords and single notes, with some measures containing triplets.

smil - ing. Leave him then, and give me a chance,

The second system continues the melody and accompaniment. The lyrics are "smil - ing. Leave him then, and give me a chance,". The piano part includes a dynamic marking of *ff* (fortissimo) in the bass line.

He cannot love sin - cere - ly, Try a - gain, your

The third system continues the melody and accompaniment. The lyrics are "He cannot love sin - cere - ly, Try a - gain, your". The piano part features various chordal textures and melodic lines.

mate you may find, One who will love you dear - ly.

The fourth system concludes the melody and accompaniment. The lyrics are "mate you may find, One who will love you dear - ly." The piano part ends with a final chord and a double bar line.

BABY DUET.

DUET — Lilia and Káspár.

Words by
HARRY B. SMITH & ROBERT B. SMITH

Music by
FRANZ LEHAR

Tempo di Polka

PIANO.

The musical score is written for piano and consists of four systems. The first system begins with a piano (piano) dynamic and a mezzo-forte (mf) dynamic. The second system includes a piano (p) dynamic. The third system includes a mezzo-forte (mf) dynamic. The fourth system includes a mezzo-forte (mf) dynamic. The score features various musical notations including treble and bass staves, chords, and triplets.

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(Lilia)

What a change the years can make In two peo - ple for love's sake,
 When our hon - ey - moon be - gan You were bash - ful, lit - tle man!

I'm your lit - tle wif - ey pet, And you're my hus - band - ette.
 You were fright - ened too, I'll bet, My lit - tle hus - band - ette.

(Káspár)

Think of me a while a - go! Now, my - self I hard - ly know.
 Yes, but tho' at first, so coy, I be - came a bold, bad boy!

(Lilia)

I'm your hus - band - ette, my queen, And you're my wif - er - ine. A
 Gay - er cou - ple ne'er were seen, My lit - tle wif - er - ine. The

(Káspár)

wed - ding trip on train and ship, In ev - 'ry kind of wea - ther, Makes
years have pass'd, they flew so fast, Sweet years of stea - dy spoon - ing, With

mf

(Lília)

groom and bride just like old friends, They're thrown so much to - geth - er. The
naught to do but bill and coo, While we were hon - ey - moon - ing, But

mf rit.

(Káspár)

coy - est bride soon finds her heart As light as an - y fea - ther. Tho'
now we have two rea - sons small, For lul - la - bies and croon - ing. A

mf a tempo

(Lília)

I was filled with great a - larm, I soon found out you meant no harm, That
lit - tle girl, a lit - tle boy, To be their lit - tle par - ents' joy. My

p

mer-ry, mer-ry, mer-ry, mer-ry hon-ey-moon Was o-ver ve-ry much too
 lov-ey dov-ey chick-a-bid-dy, ba-by pet! I love my lit-tle hus-band-
 (Kaspar) Come, kiss your lit-tle hus-band-

rit. *p*

soon!
 ette!
 ette!

mf a tempo

3 3

(Both) Valse moderato

Who's my lit-tle ba-by lamb? Who's ums tur-tle

p

dove?..... Who's ums cu-tey beau-ty bright?

Who's my ba - by iove?..... Why does

pet, love sweet - y so? Just 'cause oo is

oo!..... Come and kiss ums own - est

own Toot - sy woot - sy woo!.....

DUET

Zorika and Fedor

Words by
HARRY B. & ROBT B. SMITH.Music by
FRANZ LEHAR.

Allegro moderato

p

p

p *mf*

mf

animato

tr

Zorika (*Spoken*) Fedor's song when he brought me roses, etc. (Book p.24 Act II.)

Allegretto moderato

Zorika. Spoken

That voice!

Fe - dor's voice.

Fedor

Give me your ros - es, To be a sign That your true love shall be

How strange! Surely it is his voice.

mine, all..... mine.

Soon shall the light thy dream - ing il -

It is the voice of Fe - dor !

lume, On - ly in rose - time the rose will bloom.

p *mf*

Zorika. Spoken

Who are you? Why are you here?

mf

Moderato. Fedor.

Who am I? Who am I? I am the true love you

p *mf*

ban - ished, The love you used to know, The spi - rit of dear days van - ished, The

p *mf*

ghost of long a - go. 'Tis long since we two were part - ed, You

wan - der wher-e'er you will, I am the faith-ful heart - ed, Whose

Fedor. Valse moderato

fate is to love you still. Come as the car - ri - er dove to it's

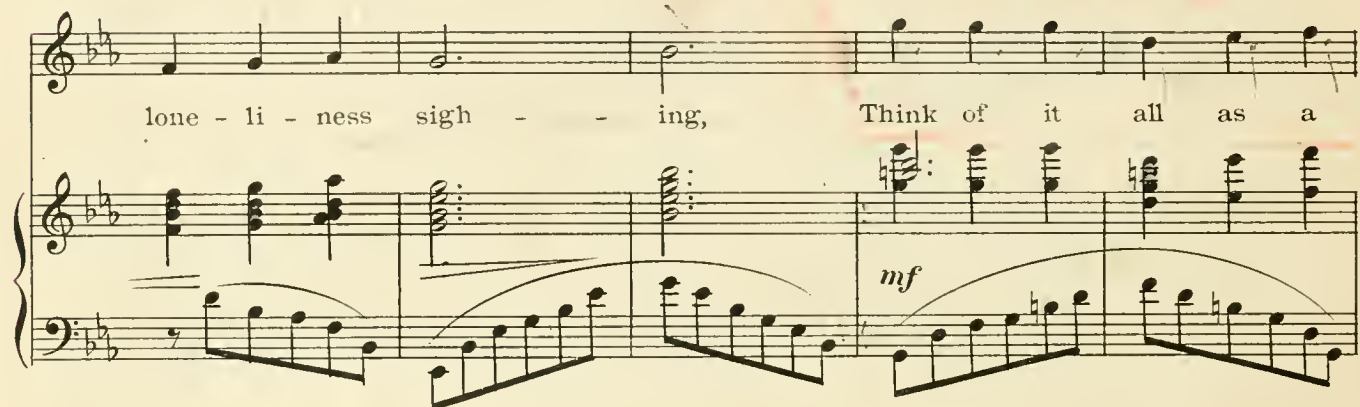
nest, Wea - ry and worn with it's fly - - ing,

Come to the true heart that loves you the best, Here in it's



lone - li - ness sigh - - ing, Think of it all as a

mf



dream that is o'er, Let us be - gin life a - new.....

p



Come! Home shall wel - come you, Wan - der no more, Come where love

mf *pp*



Zorika. Allegro

Re - turn home? No! That never can be.

waits for you.....

Allegro

mf

Fedor.

I'm happy here, for I am free. Wild ro-mance al-lures you,

mf

Allegretto

And holds you in thrall. An i - dle fan-cy! Not love at all!

p

Allegro

f

ff

Moderato Zorika.

And if it be so? To de-fine love who shall try?

mf

Somewith hearts se-rene and ten-der, Somewith heart of fire still love do

p *mf* *f*

Allegretto

I. You hear that mu-sic call-ing me?

mf

It reveals life's glo-ry to me! Joy and love and beau-ty! His bride I'll

mf

be!

p

tr

pp

Fedor. (off stage)

Andante

Come as the car - ri - er dove to it's nest,

Violin behind scenes.

Andante

PPP

6

Wea - ry and worn with it's fly - - ing,

6

b

Come to the true heart that loves you the best,

Here in its lone-li-ness sigh - ing. Think of me then, when the dream it is o'er,

Know that I shall not for - get, Dear heart of mine, here no joy you will find,

On - ly a life's re - gret.

pp *faster*

Andante

Dear heart of mine, here no joy you will find,

Andante

pppp

Moderato

On - ly a life's re - gret.

rit. *p* *p*

FINALE.

Words by
HARRY B. & ROB'T B. SMITH.

Music by
FRANZ LEHAR.

Tempo di marcia

The musical score is written for piano in 2/4 time, marked "Tempo di marcia". It consists of six systems of music, each with a treble and bass staff. The key signature is one flat (B-flat). The score begins with a forte (*f*) dynamic. The melody is primarily in the treble staff, featuring eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line and a common time signature (C) in both staves. The word "OTTO" is written below the final bass staff.

*slower**Lilia*

A nov - el - ty we're ex - pect - ing, To see it is quite worth while,

slower *mf*

There's go - ing to be a wed - ding, In the real Gyp - sy style.

f *mf*

Allegretto moderato

mf *f*

Ilma.

A Gypsy wed - ding we're to see, That is something new,

p

Niklas.

That is something

p

Like Gypsies for the time we'll be,

new, *Mikel.*

That is something new.

CHOR. That is something new,

CHOR. That is something new,

p

Do - ing as they do,

Do - ing as they do,

Do - ing as they do.

CHOR. Do - ing as they do,

CHOR. Do - ing as they do,

CHOR. Do - ing as they do,

CHOR. Do - ing as they do,

A Gyp - sy mar - ried! Ha! ha! ha! ha! ha! Pray why should she wedded

be? I call it sil - ly, Ha! ha! ha! ha!

ha! It is like a joke to me! Wed - ding ring and wed - ding

chime, Seem for them a waste of time.

Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! Mere - ly waste of

time! Why a veil for blush-es hid - den, By a Gyp-sy

bride? She will kiss when she is bid - den, With no blush to

hide. There's no ring to be a to - ken, Of love great or

small, By a priest no word is spok - en,

So why wed at all?

CHOR.

There's no ring to be a to - ken,

There's no ring to be a to - ken,

So I see no vi - tal rea - son,
Of love great or small.
Of love great or small.

CHOR.

mf *pp*

Why sheweds at all!

Allegro.

mf

L'istesso tempo. *Allegro.*

mf

L'istesso tempo.

mf

Tempo di marcia

f *molto rit.*

CHOR.

Sop.

Ten. *broad*

Bass

What Jo - zsi! Not real - ly! Who would have thought that

Not real - ly! Who'd think that

ff broad

CHOR.

Jo - zsi in mar - riage would be caught? His bride tho' is charm - ing, Yet

Jo - zsi in mar - riage would be caught? Yet

Zorika.

My

CHOR.

tim - id is she, She can - not a true Gyp-sy be.

tim - id is she, She can nev - er a true Gyp-sy be.

(Spoken) Niklas. Who is this person?

Allegretto.

fath - er! My fath - er!

Zorika.

'Tis I, your Zo - ri - ka! The daugh-ter you love!

Allegretto.

Niklas. (*Spoken*) What! I have a Gypsy daughter! Not that I ever heard of!

Moderato.

Zorika.

Listesso tempo.

Jossi.

Ilma

Gyp - sy girl! Dance for us! Sing! We bid you!

Allegretto.

Jozsi

Zorika. (Spoken) I dare not! You must!

p

Zorika:— Spare me! *Jozsi:— Go on! Sing!*

p *pp* *ppp*

Valse moderato.

Zorika.

It's the mel - o - dy of love,..... And the sweet - est one of

p rit. a tempo

all,..... Like the coo - ing of a dove,..... As the

eve - ning shad - ows fall,..... Ev - 'ry heart that beats be -

pp rit. *a tempo*

low,..... Ev - 'ry bird that flies a - bove,..... Knows the sun - ny and

f animato

se - ri - ous, Sweet-ly de - lir - i - ous song of love.....

ff

CSARDAS. Allegro.

First system of CSARDAS. Allegro. The treble staff has a melody with eighth and sixteenth notes, and the bass staff has a rhythmic accompaniment of chords. A forte (*f*) dynamic marking is present in the bass staff.

FRISS. Allegro molto.

Second system of FRISS. The treble staff continues the melody with accents, and the bass staff continues the accompaniment. Dynamic markings of forte (*f*) and fortissimo (*ff*) are present in the bass staff.

Fourth system of FRISS. The treble staff continues the melody with eighth notes and accents, and the bass staff continues the accompaniment. Dynamic markings of fortissimo (*ff*) are present in the bass staff. The system ends with a double bar line and a key signature change to B-flat major.

Bell behind scenes.

Moderato *Lilia.* *Ilma.*

Why are those chimes ringing? You, bride of a

Zorika.

Bell behind scenes. 'Tis for my wed-ding.

Moderato
Organ behind scenes.

mf

Gyp - sy! Be wed in church!

And pray why not?

Allegretto moderato.

Allegretto moderato.

With a ring that is a tok - en, Love shall e'er a - bide.

Allegretto moderato.

p

Let the sacred words be spok-en, Mak - ing me his bride. Right here in the

church I'll wed, I say, And not in the Gyp - sy way. Come, Jo - zsi,

Allegro. Jossi.
There we will promise to love for aye. To the church?

No al - tar, no priest for me! 'Tis

Moderato.

Allegro.

Gyp - sy love has made us one, A Gyp - sy wedding for me, or none!

mf

Moderato.

You hold this ker - chief, I hold it too, You say you will

Allegretto moderato.

take me, and I take you. In that way I've mar - ried

a number of times, I've no use for rings and veils and par - sons and chimes.

mf

Allegro. Zorika. (Spoken) No! no! I cannot! Tell me, Jozsi, you love me — only me!

p cre - scen - do

Moderato.

Jozsi.

f broad
Gyp - sy born and bred am I,

f broad
Maids who love dis-cov - er, Changeful as the A - pril sky, Is the Gyp - sy lov - er. My

Zorika.

f broad
kind of love you ask of me, And that is constant nev - er,

Moderato **Allegro**

Gyp - sy love! Oh, vain de- ceit! It

Moderato **Allegro**

leads to un-hap - pi-ness ev - er. I dream'd of a

Allegro mod'to

true love that could not die! Heart brok-en am I!

molto animato

Allegretto mod'to

p *rit.* *mf*

poco animato
Ilma

All's said and done, But don't look so blue! The

p poco animato

old love has to give place to the new, And life is for love, al-tho'

mf fz

love's not for aye, E-nough if it lasts for a year or a

rit. fz

Valse

day! It's the mel-o-dy of love,..... And the

p rit. a tempo

sweet - est song of all,..... Like the coo - ing of a

dove,..... As the eve - ning shad - ows fall,.....

..... Ev-'ry heart that beats be - low,..... Ev-'ry bird that flies a - bove,..... Knows the
Jössi
 Ev-'ry heart that beats be - low,..... Ev-'ry bird that flies a - bove,..... Knows the
 CHOR.
 Ev-'ry heart that beats be - low,..... Ev-'ry bird that flies a - bove,..... Knows the
 Ev-'ry heart that beats be - low,..... Ev-'ry bird that flies a - bove,..... Knows the

sun-ny and se-ri-ous, Sweetly de-li-ri-ous song of love.....

sun-ny and se-ri-ous, Sweetly de-li-ri-ous song of love.....

CHOR. sun-ny and se-ri-ous, Sweetly de-li-ri-ous song of love.....

sun-ny and se-ri-ous, Sweetly de-li-ri-ous song of love.....

animato *f* *ffrit.*

Moderato
Zorika

Go and take your Gyp-sy love, To vain hearts that prize you,

Go and take your Gyp-sy love, To vain hearts that prize you,

Moderato

CHOR. Gyp-sy born and bred am I, Maids who love dis-cov-er,

Gyp-sy born and bred am I, Maids who love dis-cov-er,

Moderato
fff broad

rit.

Let them learn the truth like me, Hate you and des -

rit.

Let them learn the truth like me, Hate you and des -

rit.

Change-ful as the A - pril sky, Is the Gyp - sy

rit.

Change-ful as the A - pril sky, Is the Gyp - sy

rit.

CHOR.

Moderato

pise you.

pise you.

Moderato

lov - er.

lov - er.

CHOR.

Moderato

ff

ff

ff Fine

I WILL GIVE YOU ALL FOR LOVE.

SONG—Zorika.

Words by
HARRY B. SMITH & ROBERT B. SMITH

Music by
FRANZ LEHAR

Allegretto

PIANO. *mf*

Allegretto moderato

p

I know a maid - en, a fool-ish maid - en, Who lit - tle knew of
I know a maid - en, the self-same maid - en, But she knows more of

love, of the world and its ways; A no-ble's daugh - ter, as
love, and the world and its ways; For while a ro - ver, she's

bride, ma - ny sought her, But none won her heart by their smiles or
thought it all o - ver, Yet still it is love that her poor heart

praise. Ro - man - tic was she _____ and she dreamed thro' the days, When
 sways. A rain - bow she followed thro' a mist and a maze, For

ro - mance is call - ing, the wild heart o - beys. She prayed to the
 love has no will and it blind - ly o - beys. And now to the

first star in fair evening sky, "Oh star, let me find my true love
 first star in fair evening sky She prays, "Let me keep my love true

ere I die." They of - fered her ev - 'ry-thing mon - ey could
 or I die." Tho' love is a fan - cy that lures to be -

buy, Yet ev - er that maid - en would say with a sigh:
tray, Yet who that has loved, in her heart would not say:

pp

Valse moderato

Give me all the world and its gold, Give

mf

me hap-pi-ness un - told, Give me the ru - bies so

mf

rare, Precious pearls, oh, so fair! Give me all the brightest

stars a - bove; Give me the moonbeams so bright

Of the warm summer night; I will give you all of them for love.

2nd X

Valse vivace

them for love.

MATRIMONY

(QUINTET)

Ilma, Lilia, Kaspár, Niklas and Moschu.

Words by
HARRY B. and ROBT. B. SMITH

Music by
FRANZ LEHAR

Marcia moderato

Moschu.

Let the or - gan

sound the a-larm, As the he - roes march arm in arm, Onward to the

Ilma.

mat - ri - mo-nial bat - tle - field. It's a great and val - i-ant sight,

As they brave-ly march to the fight, For - ev - er know - ing

Niklas.

that their fate is sealed. By the thousand they pay the price, In a deadly

show-er of rice, As they go like oth - er mar-tyrs that have gone.

Lilia.

As the or - gan mer - ri-ly swells, Mid the clanging of wed-ding bells,

They shout with joy as they go march-ing on;

*All.
animato*

Mat - ri - mo - ny! That is the bat - tle cry. Mat - ri - mo - ny! Kiss

pp animato

hap - pi - ness good-bye. Sound the bu - gle and let the watch-word be,

Mat - ri - mo - ny and sla - - ver - y.

Mat - ri - mo - ny and sla - - ver - y.

Mat - ri - mo - ny and sla - - ver - y.

Tempo I.

Moschu.

With an awe in-spir-ing smile,

See the he-ro march up the aisle, As the he-ros marched up to the guil-lo-

Ilma.
tine. They resolve to fight till they die, And the tyrant they will de-fy,

Kaspar.
In spite of all the carnage they have seen, Tho' divorce for

them may a-wait, Still they brave their ter - ri-ble fate, And they know all

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), indicating G major. The vocal line has lyrics: "them may a-wait, Still they brave their ter - ri-ble fate, And they know all". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Lilia.
hope in life for them has gone. With a cour - age

The second system of the musical score. It continues with the vocal line and piano accompaniment. The key signature remains G major. The vocal line has lyrics: "hope in life for them has gone. With a cour - age". The piano accompaniment continues with similar rhythmic patterns.

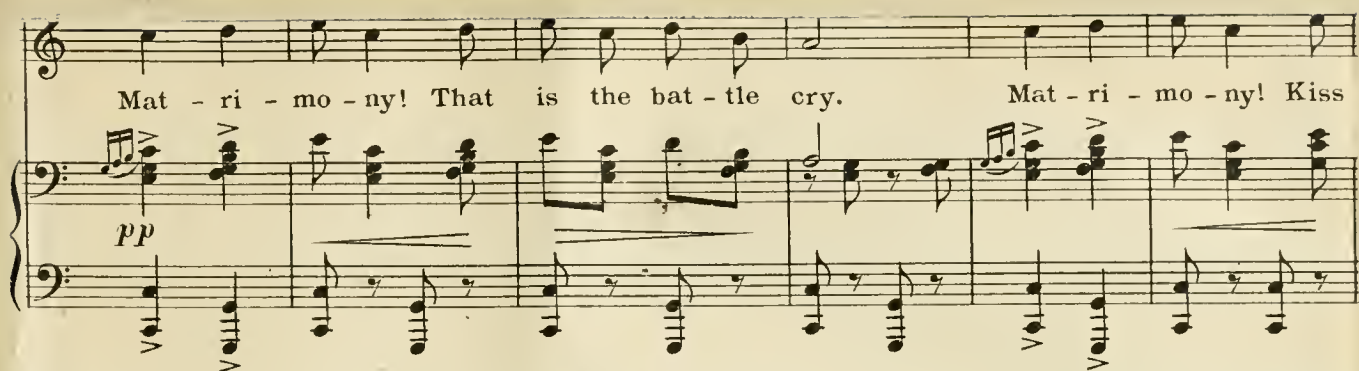
tru - ly sublime, They bid life good - bye in their prime, And shout with

The third system of the musical score. The vocal line and piano accompaniment continue. The key signature is G major. The vocal line has lyrics: "tru - ly sublime, They bid life good - bye in their prime, And shout with". The piano accompaniment features a mix of eighth and sixteenth notes.

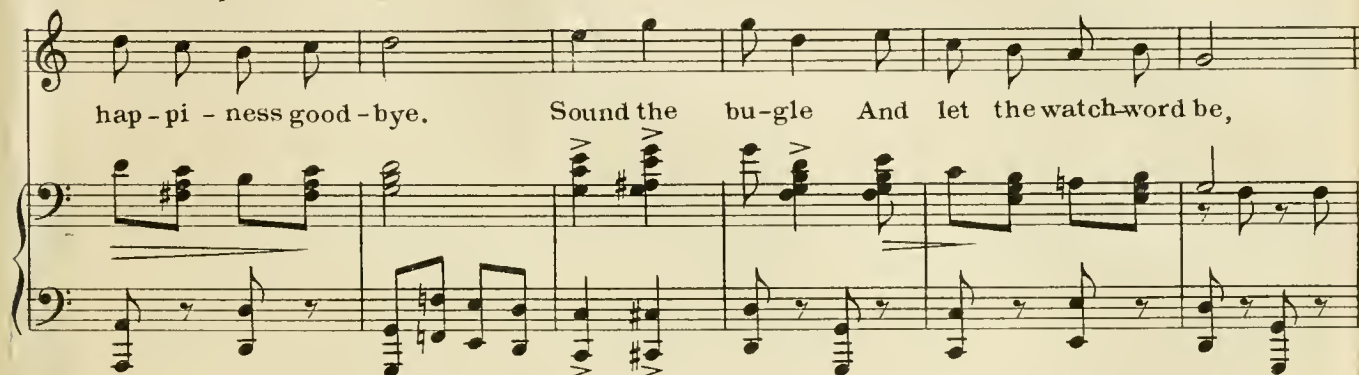
joy as they go march-ing on.

The fourth system of the musical score, concluding the page. The vocal line and piano accompaniment continue. The key signature is G major. The vocal line has lyrics: "joy as they go march-ing on." The piano accompaniment ends with a final chord.

Mat - ri - mo - ny! That is the bat - tle cry. Mat - ri - mo - ny! Kiss



hap - pi - ness good - bye. Sound the bu - gle And let the watch - word be,



Mat - ri - mo - ny and sla - ver - y.



Mat - ri - mo - ny and sla - ver - y.





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